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THE RGVEDIC LYRIC

BY DR. P. S. SASTRI, M.A., M.LITT., PH.D.

THE lyric is a stately, musical and personal utterance. It is usually sung as an accompaniment to orchestral music. It is the personal thought or utterance, passion, or inspiration, which gives its character to lyrical poetry. "The lyric has the function of revealing, in terms of pure art, the secrets of the inner life, its hopes, its fantastic joys, its sorrows, its delirium."[1] The purely personal and enthusiastic part of life breathes its vital air in the free realms of lyrical poesy, where the poet loses his finite consciousness and transports his readers to sublime heights. Lyric poetry swells to the brim with pure poetry, displays an amazing wealth of ideas, a great fertility of imagination, a keen and penetrating power of description and an immense wealth of illustration. Simplicity of diction, sweet and ringing melodies, subtle modulations of rhythms and a profound experience pervade the entire atmosphere of lyric poetry. In the exalted flights of lyric poetry the artist reveals the mystic's uneasiness and the poet's impatience. Such are the results of the poet's rapture and the mystic's glow.

Where feeling predominates and shapes the ideas, there we have lyrical poetry. The themes of the lyric always evoke the

1. Encyclopædia Brittanica XIV Edition.

cstatic moods, where the significance of life is clearly felt. The lyric, in short, provides us with human emotion, articulated through the vibrating sounds of music. The guiding principle here is imagination. Imagination gets into the inner life of the universe and manifests itself in an unostentatious form. The best example is the famous hymn to *Apām Napāt* in the second maṇḍala of the Ṛgveda. Many of the *pāvamāni* hymns too are very good examples. As this imagination 'is strong in life, thought, and language,' the consequent simplicity of diction captivates us at every step.

Winternitz complains that these songs of the Rgveda rise but extremely seldom to the exalted flights and the deep fervour of the religious poetry of the Hebrews; for, he demands of the Vedic singer to look upon god with shuddering awe and faith with which the psalmist looks up to Jehovah. Hence he concludes that these Vedic songs do not rise from the inmost soul to the heavenly ones; and the familiarity of the Vedic seer with his deity, he considers, is the stampeding factor.[2] By way of an example he quotes the ṛks.

> "If I, O Indra, were like thee, the single sovran of all wealth.
> My worshipper should be rich in kine. I should be fain,
> O Lord of Power,
> To strengthen and enrich the sage were I the Lord of
> herds and kine" (R. V. 8, 14. 1, 2).
> "Son of Strength, O Agni, if thou wert the mortal,
> Bright as Mitra, worshipped with our gifts,
> And I were the Immortal god, I would not give thee up,
> Vasu, to calumny or misery, O Bounteous one,
> My worshipper should feel no hunger or distress,
> Nor, Agni, should he live in sin." (R. V. 8, 19, 25, 26).

Winternitz evidently believed that in the religious poetry of fear, awe and submission, the individual does rise to sublime heights. The contrary can be easily proved with the examples of Wordsworth and Walt Whitman. Fear and awe develop at the consciousness of one's limitations and of sin. The poets of the

2. Winternitz: *History of Indian Literature.* Vol. I. Pp. 79, 80.

'Healthy minded' variety lacked this quality. "Happiness is congenital and irreclaimable in many. Cosmic emotion inevitably takes in them the form of enthusiasm and freedom. From the outset their religion is one of union with the Divine."[3] St. Augustine is unmistakably correct in observing, 'if you but love god, you may do as you incline.' It is not the shuddering fear alone that lifts the soul of man. These people, like their Vedic forerunners, conceived God as the vital inner principle of a harmonious and beautiful universe. He is always beneficient, merciful, kind and pure. "This temperament is fatally forbidden to linger over the darker aspects of the universe. The capacity for even a transient sadness or a momentary humility seems cut off from them as by a kind of congenital anæsthesia."[4] In a funeral hymn of the Ṛgveda we read:

"Divided from the dead are these, the living:
Now be our calling on the gods successful.
We have gone forth for dancing and for laughter,
To further times prolonging our existence." (R. V. 10. 18. 3.)

Death and the accompanying funeral create a sad and painful sight, for there is a forced parting from the near and dear. But the Vedic poet systematically eschews this evil and stubbornly refuses to feel it. To forget the gloom that has overtaken him, to ignore it and be indifferent to the darker side of human life and to falsify the 'still, sad music of humanity', he indulges himself in dance and sport. Thus the transient sadness is cut off.

The Vedic seer is inherently incapable of feeling evil, conceiving sin and shuddering at the idea of God. All the contractile elements are systematically expelled. In their stead only the sentiments of the expansive order are accepted. He has expressed these in the first person, "but vicariously for all men so that a passionate and mystic ontological emotion suffuses his words and ends by persuading the reader that all things are divinely, good."[5] Like Walt Whitman's gospel the poetry of the Ṛgveda "has a touch

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3. W. James: *Varieties of Religious Experience*, P. 79.
4. *Ibid.* P. 83.
5. *Ibid.* P. 85.

of the bravado and an affected twist; the optimism is too voluntary and defiant."[6] Such a view of life is so consistently developed that it almost looks like a religious creed.

Coming back to the statement of Winternitz one notices the fact that he is confusing poetry with a confession of sin, rather with religion at large. The fear-thought gives rise to the misery habit, shunning exclusively the saner aspects of life. But as Dante says, one must not reason about evil but give a glance and pass beyond. It is something merely to be out-grown and left behind, transcended and forgotten. In so doing the poet believes that everything is a manifestation of the Real, of the Spirit. The controlling energies of Nature are always personal; and man's personal thoughts are mighty forces that can, and often do, engulf the universe. The powers of the world directly respond to the calls and appeals of the individual; for it is on the individual that the existence of divinity is based. It is equally true that man created God in his own image. Taken in this light, religion must offer to man serenity, moral poise and happiness. Repentance and remorse are sickly. One must act and forget that he ever had anything to do with sin. As Spinoza observed, knowledge of evil is an inadequate knowledge, fit only for slavish minds. "Evil, for the healthy-minded, is irrational, a pure abomination, an alien unreality, a waste element, to be sloughed off and negated." [8]

The Ṛgvedic poet viewed his deity as a companion, a comrade. The gods and the poets co-operated with one another and lived on equal terms. The poet invoked his deity as one does a mighty, helpful and better equipped friend in times of need. Though he was afraid a little of Varuṇa, he felt deeply that no devotee should be frightened by his deity. Even Varuṇa too was on an equal footing with the worshipper as is evident from the glorious songs of Vasiṣṭha. As an instance we can take the statement of Vasiṣṭha:

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6. W. James. *Varieties of Religious Experience*. P. 87.
7. *Ibid*. P. 106.
8. *Ibid*. *Loc. cit.*

"When I and Varuṇa embark together and urge our boat into the midst of the ocean, we will swing within that swing and be happy." (R. V. 7.88.3).

In those ancient days of friendship, the poet walked with God without enmity, and entered Varuṇa's lofty home of a thousand portals; the poet was the true ally of God, and he was the friend, the God loved. (R. V. 7.88.3 to 6).

It is in the songs addressed to Uṣas, Parjanya and Soma especially that the Vedic poets touched the vital spark of divinity. Here they reveal the latent possibilities of their lyrical genius. Here their sweetest songs are always soaring higher and higher. They stop only when they actually touch the chord of the Spirit of the Universe, the Spirit that is underlying the world of appearances.

Hymns addressed to Varuṇa and Indra show that the Vedic poets never lacked in "pathos, vigour, and raciness; those addressed to Agni reveal the success in touching the simple, warm, heart-felt tones."[9] Those dealing with Sūrya, Parjanya, Maruts and Uṣas exhibit a fine and delicate comprehension of the beauties and imagery of Nature, besides an ornate and florid language. The metaphors have a wide range. There is a fine frenzy of poetic ecstasy rolling throughout these lyrics. Sincerity of tone and feeling, depth of sentiment and a dignified sublimity run throughout these songs. The hymns are primarily meant to be sung. A poet observes that the first duty of a poet is to sing;[10] if so, the Ṛgvedic poets are masters of the poetic spirit. It is in the lyrical mood that the poet unconsciously reveals the everlasting, the ultimate and the real. The lyric speaks in language the rythms of Speechless Thought, which is Reality. These rhythms echo in our hearts long after they were heard no more."[11]

The lyre is frequently mentioned in the Ṛgveda along with a good number of musical instruments. The poets are the swans

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9. Winternitz: *History of Indian Literature*, Vol. I. P. 88.
10. Swinburne's Essays.
11. *Cf.* Wordsworth. The Solitary Reaper.
"The music in my heart I bore
Long after it was heard no more."

that are reputed to be the best singers; and they sing in concerts their resistless music:

"*Pra hansāsas tṛpalam manyum acchā*
mādastam vṛṣa gaṇā ayāsuḥ
āngūṣyam pavamānam sakhāyo
durmarṣam sākam pra vadanti vāṇam" (R. V. 9. 97. 8).

The seers form an orchestral band, and these seven-toned people of the choir sit around; "*abhi vāṇasya sapta dhātur ij janaḥ*" (R. V. 10.32.4). The prevalence of music and dancing in the Ṛgveda, and the musical rendering of this Saṁhitā in the Sāma Veda are ample proof of the fact that the Ṛgveda is lyrical and æsthetic. Many songs have an exquisite polish and the poets take pride in speaking of their skill in art and artifice. Gṛtsamada, for instance, speaks of his skill in composing verses in *Triṣṭup* and *Gāyatrī* (R. V. 2.43.1).

Some pearls of lyric poetry, observes Winternitz, which appeal to us through their flowery language are to be found so early as in the Ṛgveda among the songs to Sūrya, Parjanya, and above all to Uṣas, which are worthy of being valued as works of art.[12] The Vedic poets sang in full-throated ease having grown deeply ecstatic. As Barnett puts it, "We have in the Vedas a sudden sunburst without any previous and gradually brightening twilight." The 'simplicity and natural pathos or sublimity', which Cowell was unable to find in the hymns, is the very essence and the vital spirit of the Ṛgvedic songs.

The range of the lyric extends from charms and spells to the sublime mystical rhapsodies. There is much of imitation, but the poet exhibits his extraordinary powers in the choice of words and phrases that suit the content and convey by their very sound the real meaning. Linguistic finish has been the boast of the Vedic poet as also the metrical polish. There is a divinity that hovers round these songs in their simplicity and profoundity.

The Ṛgveda Saṁhitā consists of 1017 hyms, besides eleven Vālakhilya sūktas. This number includes dialogues, monologues,

12. Winternitz. *History of Indian Literature*. Vol. I. P. 88.

ballads and a good number of songs and odes. The songs celebrate certain festivities, glorify the natural phenomena and invoke the manifestations of the Unseen Reality to their aid. These deities are the concrete manifestations of the inner aspiration of man. Hence it is that they exhaust the four ends of human life, *puruṣārtha*. The few songs that deal with rituals belong to the category of Dharma. Here are the songs dealing with *Ṛta*, *S'raddhā* and so on. The martial ballads and those of human associations go by the name of *artha*. The romantic dialogues along with charms and spoils make up *kāma*. Finally, the metaphysical and cosmogonic hymns are the songs of *mokṣa*. But this classification cannot hold good when we apply the test of art.

In every poem we recognise the matter and the manner of expression though they have an inseparable unity. The division of the text in terms of the subject-matter leads us nowhere, for anything can be treated poetically if only one has the poetic eye. Vasiṣṭha was able to feel poetry even at the sight of the frogs and the dog, while Vis'vāmitra saw poetry in the sacrificial post. It is in the manner or medium of expression that the poet can reveal his latent possibilities. Hence a proper examination of the literary fibre depends on an examination of the forms of expression. And it so happens that a certain subject can be expressed only in one particular manner. Thus the conversation between Purūravas and Urvas'ī cannot be given in the form of a narrative. Here the guiding factor is the artist's eye or instinct for beauty and the adaptation of the form to the idea underlying.

Among the lyrics of the Ṛgveda we have the *Dānastutis* which have no poetic value. They are the productions of the artisan-like metrical experts. They are usually tagged on to the end of a hymn in an entirely disconnected way. But no hymn of the Ṛgveda that has any real poetic value has anything to do with these prosaic ṛks, dull sayings and flatteries. As Bloomfield observes, "being skilled verse-smiths, they begin to use their craft to forge chains of poetry which still hold rich patrons willing captives."[13] These flattering verses are naive and boundless.

13. Bloomfield. *Religion of the Veda*. P. 196.

There are roughly some forty hymns in this way. Many hymns have at the end some two or three verses that are in the nature of a request for riches, cattle and heroes. All these verses partake of the nature of a refrain-content which has no conceivable connection with the poetic part. It was art of a common heritage that was appended to every song irrespective of its propriety. This expresses that the hymns were composed in times of dire necessity; or it might also be the work of the later compilers and editors of the text, the latter being more probable. It has not risen from the poetic heights. There is a wide chasm between the poetic sublimity and the material fall. In a true literary criticism we must always eschew these dull sayings for they lack the poetic touch.

In connection with the songs a study of the refrains is essential. The refrains of Ṛgveda can be divided into two broad classes. The first type consists of those statements that request the gods for cattle and the like. Such verses have no connection with the content of the hymns. On the other hand in innumerable places they spoil the poetic beauty of the songs. These are scattered throughout the Saṁhitā occurring at the end of the hymn. There is a class allied to these where a single line officiates the same duties. Here we can group lines like.

"*Su vīrāso vidatham ā vadema*" (R. V. *I. 117. 25 ; II. 12. 15 ; VIII. 48-14*)
"*Bṛhad vadema vidaṭhe su vīrāḥ*" (R. V. *II. 1. 16 ff*).
"*Su vīryasya patayaḥ syāma*" (R. V. *IV. 51. 10 ff*).
"*Vayam syâma patayo rayīṇām*" (R. V. *VII. 50. 16d ff*)
"*Rayim dhattam vasumantam s'ātagvinam*" (R.V.*I. 159. 5ff*)
"*Tasya vayam sumatau yajniyasya*" (R. V. *III. 1. 21 ff*).

The entire single stanzas that are repeated are forty-three in number occurring in all 129 times. As Bloomfield observes these are totally absent in the eighth and the ninth books: and it is curious to note that the eighth is rich in refrain *padas* and refrain appendages.[14] The Viśvāmitra and Vasiṣṭha maṇḍalas are especially rich in refrain stanzas. Hence the second type of

14. Bloomfield. *Ṛgveda Repetitions*. Pp. 493, 677.

refrains are those that are repeated in single lines or verses at the end of the hymns. Here they have a musical value in so far as they heighten the tone of lyricism.

The refrain owes its origin to song and dance. It is psychological in that it carries to the heart the most important thing the poet wants to convey. As such in a good number of these songs it is only the refrain that counts much. A refrain generally stresses the musical note; and music being the primary art, as Hegel observed,[15] does not require a huge poetic content nor an enlivening thought. It appeals more to the sensations, that do not require an ignition from thought. It speaks no language. It only centralises the main idea of the poet. This refrain, since it has a psychological activity, has greater influence over the beliefs and dogmas which refuse to be reasoned out. And as such the Ṛgvedic charms and spells employ these refrains.

The song of *Nirṛti* has the refrain "*parātaram su Nirṛtir jihītām*" (10.59) "Let *Nirṛti* depart to distant places." This is for the first four verses. The last three verses have: "*bharatām apayad rapo dyauḥ pṛthivī kṣmā rapo no ṣu te kim canāmamat*": "May Heaven and Earth uproot and sweep inequity and shame, away; nor sin nor sorrow trouble thee." The song to prevent abortion has the burthen, "*tamito nās'ayāmasi*" (10.162), for the last four verses, while the first two verses have an almost identical content. The song to uproot consumption (10.163) has the refrain, "*vi vṛhāmite,*" "I drive away thy malady." The diseases and the evils that have origins in the human brain are to be cured mostly by faith and by auto-suggestion. Refrain serves this purpose fully. "In three cases we have a type of refrain in which a verse is repeated, first at the beginning, and thus continued at the end of the remaining stanzas. This peculiar rhetoric appears in the passages: "*Apa naḥ s'os'ucad agham* (1.97.1a,1c—8a); "*Upa no haribhiḥ sutam*" (VIII.93.,31a,31c—33c); "*Tarat sa mandī dhāvati*" (IX.58.1a,1c—4c).[16] This type has a quaint rhetorical effect and is consciously intended.

15. Aesthetik: Einleitung. Pp. 205-207.

16. Bloomfield: *Ṛgvedic Repetitions*. P. 677.

Agni has in all some twenty songs having refrains. The first is in I.19: "*Marudbhir agna ā gahi*"; 'O Agni, come with the Maruts.' Save for the rhythmic beats and the accompanying dance this song has no great literary value. The next is in I.78: "*Dyumnairabhi pra ṇonumaḥ*"; 'We praise you for the sake of your glory.' This is a simple prosaic invocation which is intended to be concealed in an artistic form with the help of the refrain. In I.94 we have, "*Agne sakhye mā riṣāmā vayam tava,*" "O Agni, let us not be stricken with harm in thy friendship." In I.96 the refrain is, "*Devā agnim dhārayan draviṇodām*"; 'The gods held Agni who bestows wealth.' "*Apa naḥ s'os'ucad agham*;" 'Let the sin be chased away by his flight,......' occurs in I. 97. All these three are mainly designed to conceal the pure formalism and thus serve as artistic accretions. The third and the fourth triplets of I. 108 have the burthen, "*Ataḥ pari vṛṣṇav ā hi yātam athā somasya pibatam sutsaya*"; "Come here and drink the libations of the flowing Soma." This is an invocation to both Indra and Agni; it brings forth a sort of mutual understanding between the vocations and the duties of these gods. "*Iṣam stotṛbhya ā bhara,*"; 'Bring food to the panegyrists,' is the doggerel in V. 6, while "*Nabhantām anyake same,*" 'Let all the enemies die away,' is in VIII. 39 and "*Sa naḥ parṣad ati dviṣaḥ,*"; 'May he bear us past our foes,' is in X. 187.

Two songs of Bṛhaspati have refrains. The first occurs in II.25, "*Yam yam yunjam kṛṇute brahmaṇaspatiḥ,*" 'Whosœver is favoured by Brahmaṇaspati as his friend enjoys so many facilities.' Here the idea of friendship with divinity is stressed by way of a refrain. The next one occurs in X. 182. "*Kṣipad asatim apa durmatim hann athā karad yajamānāya s'am yoḥ.*" 'May he repel the curse, and chase ill-feeling, and give the sacrificer peace and comfort.'

Refrain is not left out in the Soma songs. Herethe main feature is not only the musical one, but also the insistence on the preparation of the juice and on the jubilant and enthusiastic attitudes of the singers. The first one is "*Athā no vasyasas kṛdhi*" (IX. 4); 'Make us then happier than we are.' This burthen enriches this

beautiful lyric in many ways. The next one is in IX. 18. "*Madeṣu sarvadhā asi.*" In IX. 58 we have "*Tarat sa mandī dhāvati*"; "The giver of delight runs like a flash." The last triplet of IX. 65 has, "*Pāntam ā puruspṛham,*"; 'The swelling one, the desire of all.' The fourth triplet of IX. 67 has, "*Ā bhakṣat kanyāsu nah*"; 'He shall give us the maids'. The burthen "*Indrā-Yendo pari srava*" occurs in three songs, IX. 112. i-iv; 113. i-xi; 114. ii-iv. In addition to this refrain IX. 113 has also, "*Tatra mām amṛtam kṛdhi.*"

Only two songs of Uṣas contain the refrain. The first triplet of I. 113 has, "*Uṣā ajīgar bhuvanāni viśvā,*" while the second has, "*Satya s'ravasī vāyāve sujāte as'va sūnṛte.*" The refrain, "*Sujāte aśva sūnṛte,*" runs throughout V. 79. Mitrāvaruṇa songs appear twice with refrains, but they have absolutely no literary value. They are "*barhiṣi sadatam soma pītaye*" (V. 72) and "*Mā mām padyena rapasā vidatsaruḥ*" (VII. 50). Similar is the refrain in a portion of the song addressed to Puṣan "*Athem asmabhyam ranthaya*" (VI. 53. v-vii). Similarly, the refrain in a song of Āpas, "*Tā āpo devīr iha mām avantu*" (VII. 49), shares the same fate in spite of an attempt at a mythological picture. The Ādityas have a curious burthen in VIII. 47, "*Anehaso va ūtayaḥ su ūtayo va ūtayaḥ*"; 'Yours are incomparable aids, and the succour they afford is good.' So also the refrain in I. 185. "*Dyāvā rakṣatam pṛthivī no abhvāt*"; this is a demand upon Heaven and Earth to guard the beings.

The songs addressed to the Vis'vedevas have roughly a dozen refrains. The first is in I. 106 "*Ratham na durgād vasavaḥ sudānavo viśvasmān no amhaso niṣ pipartana*": 'Bountiful Vasus, rescue us from every distress like a chariot from a difficult ravine.' The simile is very apt and adds charm to the whole song, which is but a long and prosaic thought and request. The next one is in III. 55. "*Mahad devānām asuratvam ekam*"; 'The mightiness of the gods is great and single.' This philosophic touch was the constant aim of the seers in their speculations and visions. "*Ā yāhy agne atri vat sute raṇe*" occurs in three verses of the hymn V. 51. It has no special literary importance.

"*Svasty agnim samidhānam īmahe*" occurs in X. 35. iii-xii : it is a request for felicity, happiness and bliss. The gracious favour of the gods is invoked in X. 36. ii-xii, by way of a refrain, "*Tad devānām avo adyā vṛṇīmahe.*" The first four stanzas of X. 62 invite the wise son of Manu in the burthen ; "*Angiraso vo astu prati gṛbhṇīta mānavam sumedhasaḥ.*" Freedom and felicity are asked for in X. 100 : "*Ā sarvatātim aditim vṛṇīmahe.*" The refrain of X. 126 is a request for a fair and safe passage over the foes. Here the content, and not the form, of the refrain is identical. There is another in VIII. 31 which asserts the supremacy of the devotee over the heretics : "*Devānāmya in mano yajamāna iyakṣaty abhīd ayajvano bhuvat*" ; this occurs only in the four concluding stanzas.

There are roughly some twenty refrain songs addressed to Indra. "*Ulūkhala sutānām aved vindra jalgulaḥ*" occurs in I. 128. The next one is "*Ā tū na indra s'ansaya goṣv as'veṣu s'ubhriṣu sahasreṣu tuvīmagha*" in 1. 29 : He has to give hopes of beautiful horses and cows in thousands to the singers. Indra praises his own imperial sway in I.80 : "*Arcann anu svarājyam.*" "*Yojānv indra te harī*" in I. 82 exhorts Indra to yoke his two steeds. The fourth triplet in I. 84 has "*Vasvīr anu svarājyam*" "*Marutvān no bhavat vindra ūtī*" is the refrain of I.100, requesting the aid of Indra along with the Maruts; while "*Marutvantam sakhyāya havāmahe*" occurs in the next (1.101). The seers invoke Indra and the Maruts to be their friends. This is the first systematic confession of the poets about their attitude towards the divine. The deity is valuable as a friend.

The beautiful hymn II. 12 has the pointer "*Sa janāsa indraḥ,*" as the concluding syllables of every ṛk. "*Yās tā kṛṇoḥ prathamam sāsy ukthyaḥ*" belongs to II.13, and reminds the listener of the propriety in selecting Indra as the theme of the song. In a song which merely enumerates the exploits of Indra, we have the burthen ; "*Somaya tā mada indras' cakāra*" (II.15.) : 'Indra did all these things in the rapture of Soma.' A similar idea about the influence of Soma has given rise to, "*Sainam s'as'cad devo devam satyam indram satya induḥ*" (II. 22). A more prosaic

one occurs in V.40: "*Vṛṣann indra vṛṣabhir vṛtrahantama.*" Similar onces are found in VI.43,44: "*Ayam sa soma indra te sutaḥ piba*" and "*Somaḥ sutaḥ sa indra te 'sti svadhāpate madaḥ.*" Paravata's hymn to Indra has eleven triplets and nine refrain words: "*Tam īmahe; vavakṣitha; mimīta it; ṛtasya yat; sam indubhiḥ; vyānas'uḥ; ā dit te haryatā harī vavakṣatuḥ; ād it te vis'vā bhuvanāi yemire; prādhvare.*" The third triplet has "*Avardhayat; pra vāvṛdhe; pra vavṛdhe.*" The eighth one has "*Samōjase; samojase; sama ojasaḥ.*" Thus this hymn reveals a conscious endeavour in refrain-making. The poet has tried to bring the preceding words into the next ideas in a felicitious manner. This hymn provides ample scope or a study of the Vedic poetic craft.

The refrains of VIII. 34, 36, 37, and 38 have little literary value. The same holds good with the last triplet in VIII. 71, and the tenth triplet in VIII. 82. The refrain in X. 47 only asks for mighty and resplendent riches: "*Asmabhyam citram vṛṣaṇam rayim dāḥ.*" Again in X. 133 we have "*Nabhantām anyakeṣām iyākā adhì dhanvasu,*" wishing that the bow strings might fall on the bows of the feeble ones. The refrain in the next hymn tells us that the Goddess has brought forth Indra and gave him life "*Devī janitry ajijanad bhadrâ janitry ajījanad.*"

The Vṛṣākapi dialogue is between Indrāṇi, Vṛṣākapi and Vṛṣākapāyī. All their speeches have a common refrain, "*Viśvasmād indra uttaraḥ.*" It is a glorification of Indra who too has to utter it. This only means that the refrains were actually taken up and sung by the chorus. The same conclusion well applies to the song of Trita where we have the burthen: "*Vittam me asya rodasī.*" (1. 105)

Roughly some twenty six of these refrains occur in the Sâma Veda. In the *Pūrvārcikā* they are mostly sporadic, only a verse or two containing the refrain. In the *Uttarârcikâ* about fourteen refrains occur throughout the units. Of these:

"*Adhā no vasyasas kṛdhi*" (*R. V. IX. 4; S. V. II. 7. ii. 1*);
"*Tarat sa mandī dhāvati*" (*R. V. IX. 53; S. V. II. 7. ii. 2*);

" *Vasu spârham ṭad ābhara* " (*R. V. VIII. 45*;
S. V. II. 7. iii 3);

are important. " *Iṣam stotṛbhya ābhara* " occurs almost nine times throughout the text (S. V. I. 5 iv. 1, 7 ; II. 6. ii. 1. 4 ; II. 6. vii. 1. i—ii ; II. 19. iii. 1. i—iii). " *Agne sakhye māriṣāmā vayam tava* " occurs four times (I. 1. vii. 4 ; II. 7. iii. ; 1. i—iii); and so do " *Divo amuṣya śāsato divâm yaya divavaso* " (I. 4. vi. 7 ; II. 20, iv. 3 i—iii); " *Devi janitry ajījanad.*" (I. 4. ix. 10; II. 7. v. 3. i—iii) ; " *Vasvīr anu svarâjyam* " (I. 5. iii. 1 ; II. 7. v. 2. i—iii) ; *Mâdhvâmama shutam havam* " (I. 5. iii. 10 ; II. 19. iii. 2. i—iii) ; " *Satya s'ravasi vâyye ...* . " (I. 5. iv. 3 ; II. 19. iii. 2. i—iii) ; and *Sainam s'as'cad devo devam......*" (I. 5. viii. 1 ; II. 13. vi. 3. i—iii). The following six refrains appear thrice.

" *Nabhatâm anyakeṣâm.* " (*II. 20. iv. 1. i—iii*) ;
" *Arcann anu svarâjyam* " (*I. 5 iii. 2, 4, 5*) :
" *Yojânv indra te hari* " (*I. 5. iii. 7, 8 ; I. 5. iv. 6*) ;
" *Indrāgnī tasyabohatam* " (*II. 7. iii. 4. i—iii*) ;
" *Madeṣu sarvadhâ asi* " (*II. 7. vi. 1. i—iii*) ;
" *Yeṣām indra yuvām sakhā* " (11. *10.* xii. *1.*i-iii).

There are only a few more Ṛgvedic refrains in the Sāmaveda. In one or two cases the same appears without the refrain. One such is the Rgvedic ṛk I. 105. v. appearing in the Sāmaveda I. 4. viii. 9.

From this evidence of the Sāmaveda we can say that the refrain was considered as an integral part of the hymn. They are intended for rich music. Their presence in the dialogue hymns indicates that they were also accompanied by some sort of dance. They focus our attention on that which the poet wants us to note. Beside they add to the melody of the songs.

These songs of the Ṛgveda can be classified broadly, for matters of convenience, according to their subject matter. First we have pure invocations. The deities are invoked to enjoy the soma juice and the offering of the human beings. This matter-of-fact material is sufficiently poetised. Next, we have the charms and spells

and the funeral songs representing the popular superstitions and the ultimate questions of religious and speculative interest. Then we have the songs of religious awe and divine camaraderie. Fourthly, we have the songs of love and beauty. The romantic dialogues, the monologues and soliloquies of Indrāṇī and the rest represent the spirit of love poetry; but owing to their form they are to be taken under different literary heads. The sprit of beauty pervades the entire collection. Here Uṣas reigns supreme, being clothed in sensuous and figurative language. Finally, we note the Soma Pavamāna songs edited and preserved separately in the ninth book. This is the crowning feature of Ṛgvedic lyricism, the consummation of the Beauty-Love concept. These songs land us in the pastures of mysticism. Rapture born out of illumination, ecstasy born out of vivifying experience, have given shape to the mystic experiences and visions, ecstasies and raptures in the Soma songs.

A literary examination of the lyrics of the Ṛgveda yields a fruitful study regarding the æsthetic nature of these hymns. We may begin with the religious lyric which is the expresion of a deeply felt religious experience. The religious consciousness need not essentially assert itself through the medium of invocations to the deities. The songs addressed to Uṣas, Parjanya, Maruts, Savitṛ and Viṣṇu are the effusions of the poetic or the æsthetic consciousness. The songs of Varuṇa, Rudra and Aditi reveal the depths of the religious spirit. The songs to Indra, Agni and the Aśvins have a different character altogether.

The Vedic poet saw everything with his poetic eye. He could not accept the external appearance of a fact at its face value. He had 'the vision and the faculty divine' which was content only with looking into 'the life of things.' And when he wanted to speak of the rituals or to give expression to his religious experiences he acted as a poet first and last. The beautiful song of Prajāpati, 10.130, pictures the sacrifice in the language of poetic metaphor; the sacrifice is a web and the priests are the weavers. In the song 10.101, the sacrifice is a ship; it is spoken of also as ploughing, sowing and reaping. And yet it is a chariot, while the ritual is a

race. The lyrics relating to the sacrifice of the horse (1.162, 163) present the subject through symbols. Human symbolism steps into some lyrics dealing with the pressing stones of Soma or the sacred waters as in 10.30.

The funeral songs are a collection by themselves. Like the Āprī hymns these too are the poetisation of the ordinary phenomena. Here one would naturally expect the wailings of the living expressive of their inmost feelings and emotions. But as Socrates emphasised, the poetry of weeping is not the poetry of a high order.[17] Similary the Vedic seer looks at death or the funeral as a journey of the soul into the beyond where shady groves and rich pastures breathe a life of eternal joy. The funeral occasion is celebrated as any other festival. Dancing invariably accompanies these operations (10.18.3).

The lyric 10.14 is an address to Yama and to the departed soul. Since it is a lyric it is dominated by one consistent idea which portrays how Yama, the mortal, was the first to discover the land of the dead. By virtue of this he became the king of the dead. This lyrical intuition is significant in that the poetic vision has led the poet to understand that life and death are but instants in the same continuous process, that life and death are not opposed to one another, that they are made of the same stuff through and through. As the idealist maintains,[18] pain and pleasure, good and evil, truth and erorr—these pairs are not mutually exclusive. So did the Vedic seer experience and understand this essential or inherent identity between life and death. Death to him is not the cessation, but the continuation, of activity. This continuity is further reiterated in the third verse of the next hymn where it is maintained that the organic functions of the various parts of the individual are to be taken up by the elements of Nature. Here again Agni is requested not to destroy the individual, but to carry him to the *pitrs*. As the dead should go in perfect health, Agni has to heal the wounds, if any. (10.15.6.)

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17. Plato's Republic, Book III.
18. See Bradley : *Appearance and Reality* ; and Bosanquet : *Value and Destiny of the Individual.*

That death is in our midst and that it can be deprived of its power by taking recourse to dancing is the theme of 10.18. Here we find the significant idea that dancing or æsthetic consciousness can take us away beyond life and death, since the æsthetic experience is one of the highest (10.18.3). So much so death lies buried in dance, in fine art, while life gets transmuted. Even otherwise the fire carries the dead body and the young lady, namely, the earth, carries him into her lap as though she were his mother (10.18.10,11).

The universe which the dead man enters, says the fine lyric 10.56, is that of the highest lustre where are found the yearning ladies, the dawns (10.56.2). The lyric of the recalling of the spirit of one who is at the point of death (10.58), is full of refrains and repetitions. So do the songs of Subandhu's coming back to life (10.59.60) abound in refrains.

The spirits of the dead live in the land over-flowing with madhu; and the burthen of the lyric 10.154 is, "Even to those let him depart." Of all these lyrics on death, the best is Kumāra's address to Yama, 10.135. Here is a young boy who longs to come back to life, but Yama allures him much in the same way as he attempted with Naciketas in the Kaṭhopaniṣad. This boy mounted the chariot which he fashioned mentally; and it turns in all directions (10-135-3). It is the chariot of knowledge, not of delight which the *pitṛs* have. The chariot is also a ship (10-135-4) which enables him to cross safely the empirical waters of existence. And at last he is satisfied with Yama as he finds not only delight but also knowledge in the shape of songs. :

"*Iyaṁ asya dhamyate nālir*
ayaṁ gīrbhiḥ pariṣkṛtaḥ" (*10-135-7*).

There are nearly thirty charms or spells in the Ṛgveda Saṁhitā having a lyrical origin. A charm has always a psychological value since it becomes efficacious through thought-transmission and auto-suggestion. The songs of Indrāṇī (10-145, 159) and Bhiṣag Ātharvaṇa (10. 97) are more soliloquies than charms.

The songs of Food (1.187), Pestilence (1.189), Poison (1.191

7.50), Kṣetrapati (7.54), S'ugapanayana (1.97), Kapota (10-165); Duḥṣvapna (10.164), Consumption (10.163, 164), Poverty (10.155) and Abortion (10.162) have no lyrical value except that of having a few refrain lines. Vasiṣṭha's songs of rain (7,101,102) are fine in their own way. The song of delivery (5.78) provides an interesting collection of similes from the floating mass of poetic heritage. Of these charms or spells, the best is Vasiṣṭha's song of sleep, 7.55. It is a beautiful lullaby and it looks as though it were 'sung by a lover on a secret visit to his beloved.'[19]

III

With the lyrics of awe and fear we pass to the poetry of an exalted order, an order which has been equated with that of David by the condescending 'western orientalists.' The lyric as such should be intensely personal and consequently it is the result of a vital experience which is almost soul-searching. This can arise in religious consciousness and in profound love. The songs addressed to Varuṇa and Rudra have the penetrating and contemplative imagination at work. And yet the poet is not afraid of his deity or object in the Ṛgveda; nor does the Ṛgvedic poet offer the greatest poetry in his moments of awe and fear.

In an extreme form of soul-searching it is almost impossible to say anything. With Shelley, the lyric poet feels 'dizzy and lost.'[20] Such is the case with Kaṇva in 1.43. Kutsa's song of Rudra, 1.114, longs for the grace of the deity; he demands life and safety, the bliss of Rudra. This is the passionate cry of the earnest soul. Gṛtsamada's lyric, 2.33, makes romance out of Rudra so that peace might reign supreme. Rudra, therefore, is compared to the shade of a tree (2-33-6). To justify his request he details the romantic conception of the deity. The Rudra-lyric of Vasiṣṭha, 7-46, is sweet and simple.

For pathos, vigour and raciness, the lyrics of Varuṇa are superb. These are lofty and highly inspired. There is an enthusiastic rapture in 5-85. Gṛtsamada begs renown of Varuṇa in 2-28, while Vasiṣṭha has the friendly society of the same in

19. See. Von Roth's note in *Siebenzig lieder*.
20. *Cf. Alastor*; *Adonais*.

7-88 having longed communion with Varuṇa in 7-86. An enthusiastic poetic vision of the deity is translated into 7-87. Repentance born out of deep soul-searching is enshrined in 7-89. Joy, youth and freshness are found in 8-41, where Varuṇa is 'visioned' as a poet, as a musician, as a philosopher and as one who has embraced the nights with his light.

These sublime mystic flights are found also in other so-called religious lyrics. Next to the Dawns come Maruts in the cult of Beauty. The lyrics of the Maruts speak also of their might[21] and how the Earth trembles before them like one worn out by age (1-37). They are above all musicians and lovers of ornaments.[22] These soldiers are even compared to serpents (1-172) and women (I-85), Above all they stir the spirits of men (1-88).[23] Agastya's lyrics on these deities reveal his poetic fervour, spontaneity of feeling, affectionate and compassionate behaviour (1,165—168; 170—172). S'yāvāśva's songs of the Maruts are full of the poetic glow and imaginative richness (5-52 to 60). The song of Vasiṣṭha, 7-56, reveals the finest lyrical genius. The songs of Parjanya (5-83), 7-101, 102) exhibit a rare pictorical art.

The songs addressed to the other divinities give vent to the flowing friendly feelings entertained by the seers towards them. Such are the lyrics of Vāyu (1-134; 10-168, 186) breathing freshness and the songs of the Aśvins (2-39; 7-67, 69 etc.) enlivening the universe with beauty and succour. The song 10-106 shows how a lyric too can pass into pure formal art which rests on verbal conceits and jugglery. The songs of Indra are too numerous and their lyrical nature is often replaced by the ballad interest. The songs of Viṣṇu have all the solemnity and high seriousness demanded of a classic by Aristotle. The best specimens are 1-22, 154, 155, 156.

The lyrics of Love and beauty form some of the finest portions of the Ṛgveda. They belong not only to Vedic literature, but to the literature of the world. They are universal in their

21. See. 10.77, 78.

22. See. 1.38, 64, 85, 88; 5.52 to 60.

23. *Cf.* 2-34-6 where the Maruts are requested to make the song swell like a mare and like the udder of a cow.

sentiment, artistic in their expression, melodious in their music and rhythmical in their cadence. The idea gets concentrated, and it is suffused. The thought is diffused throughout. Some of the best in this group are those of Savitr and Uṣas.

The lyrics of Savitr emphasise his golden nature (*hiraṇya*). By the term '*hiraṇya*' the Ṛgvedic poet only meant that beauty which is revealed through the delighting and delightful radiance. The lovely lyric 1.35 is compact and highly poetical as Savitr lays to rest both the mortal and the immortal, torturing all distress. As his horses glide like serpents, he is loved by all (2-38); and the imagery of his march is enthralling as this lyric itself. Vāmadeva's lyrics, 4.53, 54, vision him as the vital principle of Life and Bliss. The intellectualist Savitr is made lyrical in 5.81 by S'yāvās'va. His activity is lyrical in the hands of Bharadvāja (6.71). Vasiṣṭha hymns his beauty and lustre (7.38, 45.) [24]

The single lyric of *râtrī*, 10.127, is full of weird beauty. Here we notice a penetrating observation, a keen and subtle imagination and a profound depth of feeling. There are daring flights of imagination when she is asked to remove darkness as though it were a debt (10.127.7). The diction is simple and sweet; not only the sound, but the metre too, echoes the sense.

Lyric poetry attains perfection once and for all when the Vedic poets begin composing songs on Uṣas. This perfection refers to the handling of beauty as the subject-matter of poetry, and to the artistic skill exhibited in giving expression to it. On the side of the intensity, of the experience proper, there is nothing to equal Soma lyricism.

Uṣas is the daughter of heaven, [25] the voice of God, the awakener of humanity, [26] the mother, the daughter, the sister and the beloved of the Sun, [27] the youthful dancer, [28] the brotherless

24. *Cf.* 10.139, 149.
25. *Divo duhitā* (4.51.1 etc.)
26. *Prabodhayantī* (1.113.14). *Cf.* 5.80.1, etc.
27. *Uṣo najaraḥ*, etc.
28. *Adhi pes'ansi vapate nṛtūriva* (1.92.4). *Cf.* I. 123.7

maid,[29] the naked udder of the cow,[30] the mother of the cows,[31] the bride well decorated by her mother,[32] the bosom of a fair lady,[33] the sweet voice of the universe and the spiritual Reality. She is pained at darkness (1.92.5), laughs at it so that light might live. She is the Spirit of Life (1.113.16), of Beauty and of Thought.

The lyrics of the dawns are highly imitative in the sense that there runs through them a uniform and consistent poetic imagery. This imagery ennobles and idealises the concept of beauty. The lyric 1.92 describes graphically the poetic vision of the dawns. In 1.113 we have the 'spontaneous overflow of powerful feelings' couched in an enthusiastic and hilarious strain, as the poet directly communes with Uṣas. The song 1.123 has a very fine lyrical opening followed by a poetic representation of fact. The lyric of Viśvāmitra (3.61) is sportive and has less imagery. It has many pointed and suggestive epithets like strong, wise, ancient and young. The songs of Vāmadeva are semi-lyrical (4.51,52). The lyrics of Śyāvās'va (5.79,80,) exhibit two distinct features of the lyric The first is lyrical in form with a balanced cadence and a sweet rhythm. The next one is lyrical both in form and content carrying the lyric to sublime heights through melody, imagery and thought. Bhāradvāja's songs 6,64, 65, are descriptive; but at places the poet grows ecstatic and expression fails him.

The seven lyrics of Vasiṣṭha (7.75 to 81) are unique in many ways. Uṣas is an abhisārikā moving towards her lover, whom she never forsakes (7.76.3). She and the night are of one mind (7.76). To conceive of the Dawns as made up of the same stuff as darkness is to extend the poetic imagination to a metaphysical explanation of Good and Evil, Pleasure and Pain. In short, Uṣas, represents the cosmic dance of consciousness, of '*Caitanya*.'

29. *Abhrāteva Yoṣā*
30. *Āpornute vakṣa usreva varjaham* (1.92.4).
31. *Gāvo mātaraḥ* (1.92).
32. *Susamkâs'ā mātrmṛṣṭeva Yoṣā* (1.123.11).
33. *Upo adars'i śundhyuvo na vakṣaḥ* (1.123.4).

The subjective experience becomes intensely lyrical when the object of experience gets absorbed into the subject, or merges the individual existence of the subject into itself. Such a thing is possible in æsthetic contemplation or religious consciousness. This lyricism is realised by the Vedic poets in the songs addressed to Soma Pavamāna. Apart from the whole of the ninth maṇḍala, many songs in the other books are Soma-lyrics. Despite the fact that Soma had an exalted place in ritualism, the Ṛgvedic lyrics of Soma are not directly concerned with the ritualistic aspect of Soma. The mountainous tracts [34] where Soma grows, the process of extracting the juice,[35] the mixing up of Soma with milk, barley and curd, [36] the spreading of Soma on the sieve or on the skin of the animal, [37] the distilling of the juices [38]—these are some of the important contents of these lyrics. When the seers were engaged on other duties which are purely mechanical, they began singing of Soma so that the monotony could be relieved. Such songs are unhappily termed 'Labour Songs' by Winternitz. [39]

The poetic art of Ṛgveda, says Geldner, had its Chief Cultural medium in the Soma Cult. [40] There was no function in those days which had no place for Soma and Poetry. Poetic imagination had its counterpart in Soma; for as Soma is filtered and purified before it is offered, so did the poetic imagination winnow the empirical fact which then entered the world as a mighty force. The clarity of Soma is consequently the clarity of the æsthetic thought. [41]

Gāyatrī the basic metre and the most flexible one, is the medium through which Soma lyricism manifests itself. The

34. 10,34.
35. 1.28.
36. 9.8,32.
37. 9.16.
38. 9.8.
39. Winternitz: *History of Indian Literature.* Vol. I. P. 90. See also R. V. 1. 28.
40. *Vedische Studien.* III. 99.
41. 9.71. 1; 9,108.

diction is pure like purified Soma, [42] simple like the innocent child in the lap of the ten sisters, [43] sweet like the divine offering, [44] and sensuous like the lover and the beloved. [45] There is rich imagery here, besides a synthesis of simile and metaphor, the only two pure figures of speech. At the same time there is quibbling on the words as in the cases "Soma," "Vana" and "Indu". [46] In a word, Soma-lyricism is the high water-mark of pure universal poetry.

To take a few examples: the beautiful lyric 1.28 describes the pressing of the juice with a sweet and melodious refrain. Pavitra's song, 9.73, has great lyrical beauty based on pure symbolism. The beautiful hymn 9-112 plays upon the manifold desires of man; and it observes that despite the multi-purposive activity all men are united in their approach to the supra-sensuous Reality. This approach is made possible only æsthetically; for Soma is the true immortal and he appears as mortal by finitising himself: "*Amartyō martyenā sayoniḥ*" (8-48-12). That is, Soma bridges the gulf between mortality and immortality.[47] Soma, therefore, is both Ṛṣi-minded (*Ṛṣīmanā*) and Ṛṣi-maker (*Ṛṣikṛt*) (9-96-18). The penultimate lyric of the ninth maṇḍala is the noblest lyric that pays the best compliments of the Ṛgvedic seer to Soma who renders possible through the æsthetic contemplation the experience of the Absolute or Reality. The region to which the æsthetic consciousness transports the *sahṛdaya* is graphically painted. It is the world of immortality which knows neither death nor decay, but which shines in ever-lasting lustre (9-113-7). This is the secret shrine of Heaven (9-113-8), where the souls move even as they list, for it is the third sphere of inmost Heaven where lucid worlds are full of light (9-113-9). It is the realm of eager wish and strong desires, the region of the radiant moon and of full delight (9-113-10). It is the universe where one is always transported, where one is

42. 1-28.
43. 9-72-5; 77-3; 56-3.
44. 9.91.2.
45. 9-101-14; 32-5; 14-5; 38-4; 65-1; 82-4.
46. 9-12-5; 33-1; 74-1; 10.85-1-5.
47. *Cf.* 8-48-3. "*Apāma somam amṛtāabhūma aganma jyotir avidāma dev'ān.*

happy since joys and felicities combine as the longing wishes are fulfilled (9-113-11). This is the miracle of Soma, the nature of the poetic experience, the happiness of the poetic experience, and the mystic awakening of the supreme consciousness. Consequently, to the Ṛgvedic poet the lyricism of Soma is typically representative of the æsthetic experience. It is not of the nature of pure and undifferentiated bliss alone; for to the Ṛgvedic seer poetry or Fine Art is, as it appeared to Kāḷidāsa, "*Lalita Vijñāna*".

> "*Avyāja Sundarīm tām*
> *Vijnānena lalitena Yojayatā*
> *Parikalpito vidhâtrā*
> *bāṇaḥ kāmasya viṣadigdhaḥ.*" 48

48. *Mālavikāgnimitram*.2-13.

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THE HEBBATA GRANT OF DURVINĪTA GANGA

By Dr. S. S'rikantha S'astri, M.A., D. Litt.

(*Continued from* Vol. XXXVIII. Page 92)

History of Durvinita

We are now in a position to summarise the main events of Durvinīta's reign.

491-5 A. D. Accession after the death of Avinīta. War with his step-brother and consolidation of rule.

495-510 A. D. Meeting with Bhāravi. Literary activity: Commentary on *Kirātārjunīya* and perhaps a work in Kannaḍa (according to Nṛpatunga's *Kavirājamārga*). Pujyapāda's *Śabdavatāra* composed. Durvinīta's proficiency in commenting on *Gāndharva nātya s'āstra* equal to Tumburu and Nārada; in *Hasti S'īkṣa* like Rājaputra S'ālihotra; and like Paraśu Rāma in the science of arms (*astrōpāstra*); like Samudra Sūri in the science of physiognomy (*puruṣa lakṣaṇa śāstra*); like Ātrēya, Dhanvantari and Cāraka in Āyurveda; and like a living Viṣṇugupta in expounding and applying the meaning of the works on *Nīti*. Composer of many *kāvyas*, *nāṭakās*, *kathās*, translating into Sanskrit the Vaḍḍa Kathā of Guṇāḍhya.

510 A. D. On the death of Punnāḍ Ravidatta acquired Pannāḍu, and Punnāḍu, through his mother who was the daughter of Skandavarma and sister of Ravidatta.

510-530 A. D. Battles with the Pallavas and the Kadambas of Triparvata and Aṇḍari, Aḷattūr or Aḷantūr (ten miles south of Mysore City)[126], Poṛuḷare and Pernagara (Salem District, Pennāgaram). The Kāḍuveṭṭi (Pallava Trilocana ? or Nandivarma Caṇḍa Daṇḍa) was defeated and Kadamba Kṛṣṇavarma II's son Ajavarma and grandson Bhōgivarma were subdued.[127]

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126. I. A. Vol. V. P. 135.

127. A Perunagar (Peṇṇāgaram) is found in Conjeevaram Taluk (E. I. XXIII. P. 147). Aṇḍari may have been Aintaḷi, modern Andili in Tirukkoyilūr Taluk, South Arcot. S, *I. I.* XII. P. 90. No. 163.

530 A. D. Durvinīta's daughter's son Viṣṇuvardhana (Jayasimha) was placed on the Cāḷukya throne.

Durvinīta celebrated Vedic sacrifices every year and especially *Hiraṇyagarbha mahāyajña* (Nallāḷa C. P.) when he gave the village of Nallāḷa in Koṛikunda Vishaya.

531 or 535 A. D. Death of Durvinīta.

His younger brother disputes the succession of Durvinīta's younger son, Polavīra, who with the help of the Pallavas had ousted his elder brother and ruled for a brief period. Ultimately the elder son of Durvinīta, Muṣkara, becomes king. Muṣkara, was succeeded by S'rī Vikrama. S'rī Vikrama's son Bhūvikrama became king in 608 A. D. and ruled for at least twenty-five years according to his Bedirūr grant, dated Thursday, March 25, 633 A, D.[128]

DURVINĪTA'S RELIGION

On the basis of late Gaṅga inscriptions from about the ninth century several scholars have assumed that all the early Gangas were Jainas. The family began with Daḍiga and Mādhava who it is alleged were crowned with a fillet of Karṇikāra flowers by Simhanandi. The Kulagāṇa grant of S'ivamāra refers to a Śramaṇācārya. The Udayēndiram grant of Pṛthvīpati II, according to Fleet, implies distinctly an interval between Simhanandi and Konguṇi Varma. The Humca inscription (Sh. 64) tries to make out that from the time of Vṛṣabha Tīrthaṅkara the family followed Jainism. In the days of Nēmi one Viṣṇugupta of the line ruling at Ahichchatra was given by Indra the Airāvata elephant which became the Gaṅga crest. He had two sons Bhagadatta (who became the king of Kaḷinga) and S'rīdatta who had the *áneuṇḍige*. His son was the contemporary of Pārśva. In his line was Kampa whose son was Padmanābha, contemporay of Mahīpāla. Padmanābha's daughter Aḷabbe and his two sons Rāma and Lakṣhamaṇa (Daḍiga and Mādhava) came to the south and at Pērūr met Simhanandi who gave them a sword blessed by Padmāvatī. Mādhava clove a stone pillar and Simhanandi crowned him with a

128. *M. A. R*, 1925. No. 104.

crown of Karṇikāra flowers. SB 67[129] places Simhanandi after Samantabhadra and rather obscurely refers to his cutting of a pillar of *ghātimala* with the sword of his *tapas* and there is no direct reference to Mādhava.

Yōs'au ghātimala dvishad bala silā stambhāvalī-khaṇḍana-dhyānāsiḥ paṭur Arhatō bhagavatas sōsya prasādīkritaḥ-chhātrasyāpi sa Simhanandi muninā nō chēt kāthamvā-silāstambhō rājya ramāgamādhva parighas tēnāsi khaṇḍō-ghanaḥ.

All these records are very late in date and in the face of the early evidence of the genuine grants it is not possible to assert that the early Gangas were Jainas, though as tolerant monarchs they made donations to Jaina gurus and temples. Ranna in his Ajitapurāṇa alludes only to the Ganga chiefs of the tenth century—Būtuga II, Mamaḷa (Maruḷa), Noḷambāntaka (Mārasimha) and Cāmuṇḍa Rāya as the upholders of the Jaina faith in the Kaḷi Age. There is no evidence that the early Gangas were personally Jainas; on the contrary they were followers of the Vedic religion, celebrating sacrifices which involved the immolation of animals and worshipping of Śiva, Viṣṇu, Katyāyani and other deities. Mādhava I, son of Konguṇi made a grant to Dhāra S'armā of Vatsa gōtra and Taittirīya Caraṇa. The grants of Paṛuvi Mādhava, Talkād Mādhava II, Simhavarma are all to the Vaidika Brāhmaṇas. Mādhava II is called the devotee of Tryambaka (S'iva) and his father Viṣṇugopa the devotee of Nārāyaṇa. Some of Avinīta's grants were to Jaina temples and teachers but his Kodunjaruvu grant was for seventy-four Brāhmaṇas. His very name Avinīta refers to Agni (*avi* - ram, *nīta* — carried, *i.e.* Agni's *vāhana* being a ram)[130] Durvinita was even a more staunch upholder of Vedic dharma and it is highly improbable that he was the disciple of Pūjyapāda. Durvinita celebrated sacrifices every year especially *Hiraṇya-garbha mahāyajña.* (Nallāḷa C. P.). In Maddagiri 110 and Bl. 141 Durvinita is called the devotee of *Kamalōdara* (Viṣṇu) and in the Bisanhaḷḷi C. P.[131]

129. E. C. II, SB. Pp. 23-30.

130. *Cf. Avinītadhāna - Agnyādhana* E. I. XII, P. 279.

131. *M. A. R.* 1942, No. 31.

the devotee of Kātyāyanī. All his grants discovered till now were only to Vedic scholars. So also the present Hebbaṭa grant. Muṣkara, Polavīra, Śrī Vikrama, Bhūvikrama, S'rīpuruṣa and S'ivamāra were all followers of Vedic religion. Probably the Ganga family was more favourable to Jainism from the time of the marriage of Būtuga I with the daughter of Amōghavarṣa. "*Jitam Bhagavatā*" is not necessarily Jaina since the Pallavas[132] and the Kadambas also used the phrase. Padmanābha is Viṣṇu and from his feet the Ganges emerges and Padmāvatī is Lakṣmī. Kāṇvagōtra is clearly a Vedic *gotra*. Kāṇvāyana gōtra of the Gangas and the Bhāradvāja gōtra of the Pallavas as well as the Viṣṇuvaṛddha gōtra of the Vākāṭakas are all included in the Āngīrasa class thus:

Āngīrasa — Paurukutsa — Trāsadasyavetì — Viṣṇuvṛddha Āngīrasaḥ.

Āngīrasa—Bārhaspatya—Bhāradvājētī—Bharādvāja Āngīrasaḥ.

Āngīrasa—Bārhaspatya—Bhāradvāja — Vāndana-Mātava-caseti-Raukṣāyaṇa Bharadvājaḥ

Āngīrasa—Bārhaspatyā—Bhāradvāja— S'ainya Gargyēti } *Garga-Bharadvājah*

Āngīrasa—S'ainya—Gargyēti } *Garga-Bharadvājah*

Āngīrasa—Ajāmīḍha —Kānvēti—Kāṇvah

Gōtras are innumerable but *pravaras* are only forty-nine. Since the Vākāṭakas who performed Bṛhaspati Sava (prescribed only for Brāhmaṇas) and the Pallavas (some of whom performed A'svamedha prescribed only for Kṣatriyas and are mentioned as Kṣatriyas in the Talgunda inscription) were originally Brāhamaṇas, we may infer that the Gangas also were Brāhmaṇas or Brahma-Kṣatriyas like Cāmuṇḍa Rāya. Nowhere are they mentioned as Kṣatriyas proper in the grants and even if their descent from Ikṣvāku be accepted, we find certain Kṣatriyas like Trasadasyu included in the Āngīrasa group. The Kadambas were originally Brāhmaṇas and the Cāḷukyas were Kṣatriyas. But

132. E. I. XXIV. P. 296 ff.

both claimed to belong to the Mānavyagōtra and the Kadambas reckoned three ṛṣis (*tryārṣa vartma*). In the Banavāsi inscription of Mṛgēśa[133] the Kadambas are called Āngīrasas and their *pravara* was probably *Angīrasa, Bārhaspatya, Bhardvāja*; therefore, Bhāradvāja-Āngīrasas Mānavyagōtra is specially for Kṣatriyas or Kṣatriyas and Vaiśyas may adopt their purohit's gotra. The general rule is that even if one sage is common to two *pravaras* there can be no marriage but in the Bhṛgu and Āngīrasa if two or three are common there can be no marriage. In Ganga history Madhava II of Kāṇvāyanasagōtra married the sister of Kadamba Kṛṣanavarma. Both belonged to the Āngīrasa clan but according to the exception regarding Bhṛgu and Āngīras though one ṛṣi Āngīrasa is common, the other two (Bārhaspatya, Bhāradvāja for the Kadambas and Ajāmīdha and Kāṇva for the Gangas) are different. Therefore, the marriage was not contrary to the Dharmas'āstras. At the same time we find Kākusthsavarma saying that his daughters were given in marriage to the Guptas who were perhaps Kāraskaras or Vais'yas, though Samudragupta by celebrating As'vamedha probably claimed to be a Kṣatriya. Still the Kadambas being originally orthodox Brāhmaṇas, the marriage of a Brāhmaṇa girl with a man of lower *varṇa*, a Kṣatriya, may have been due to political reasons.

Avinita married the daughter of Skandavarma of Punnāṭa. Skandavarma (Durgādhirāja in the Bedirūr grant) belonged to the Kās'yapa gōtra and thus they belonged to different *gotras* and *pravaras*, though there is a general rule that any one who does not know his *gōtra* may claim the Kās'yapa gōtra.

We have no evidence that either the Kadambas or the Gangas had matrimonial relationships with the Pallavas. We do not know if Avinīta's second wife, the mother of Durvinīta's rival, was a Pallava princess. The mother of Simhaviṣṇu mentioned in the grant of Avinita[134] may not have been a Ganga rincess though her native place may have been Pullilūr in the Ganga territory and hence the permission of the Ganga Avinīta

133. I. A. VII. P. 35.

134. M. A. R. 1938 No. 1.

was required since he owed no political allegiance to the Pallavas. We do not know to what families the queens of Durvinita and Muṣkara belonged. S'rī Vikrama married the daughter of Sindhurāja and his son Bhūvikrama married a Cōḷa princess whose ancestor Karikāla had caused embankments of the Kāveri to be erected, according to the Bedirūr grant of Bhūvikrama (608-633 A.D.). Sindhūrāja might have been a Sinda chieftain (there being an *Eramberige* in the Kolar District also) and the Cōḷa probably of Rēnādu, since Yuwan Chwang mentions *Chu-li-ya,* north of Draviḍa in about this period. The earliest Telugu inscription discovered till now is the Tippalūr record[135] of the grant of *panās'a* to pāradāya (Bhāradvāja) Katti S'arma of Taṛka Puḷōlu by Erikal Mutu Rāja Puṇya Kumāra ruling Rēnāṇḍu from Cēpali (modern Chappalli). He was probably related to Pallava Mahendra I and his daughter might have been the queen of Bhūvikrama.[136] Thus so far we have no definite evidence of any matrimonial relationship between the Gangas and the Pallavas. The Pallavas also do not appear to have had matrimonial connections with the other Tamil dynasties—Cōḷa, Cēra and Pāṇḍya. Durvinita celebrated *Hiraṇya garbha mahāyajña* (Nallāḷa grant). It is mentioned as a *mahā dāna* and the donor is considered to have been reborn from a golden vessel shaped like a *muraja* (drum). In the Sañjān grant of Amōghavarṣa[137] Dantidurga is said to have made this *mahā dāna* at Ujjaini. Mangaḷēs'a's inscription refers to *hiraṇya garbha sambhūta;* Attivarma is *apramēya hiraṇya garbha prasava.* The Īpūr and Polanūru grants of Mādhava I refer to *hiraṇya garbha prasūti.* The Mattepāḍ grant of Dāmōdara though styling the king as "meditating on the feet of Samyak Sambuddha" refers to him as *avandhya gōsahar-srāneka hiraṇya garbhodhavodbhava.*

According to Hemādri[138] a golden *kuṇḍa*, seventy-two anguḷas in height and forty-eight in breadth, shaped like a *muraja*

135. *M. E. R.* 1938. No. 283.
136. *Cf.* also No. 232 and 298 *M. E. R.* 1938.
137. *E. I.* XVII. P. 241.
138. *Dana khanda.* P. 230.

and the interior being like a lotus with eight petals, was placed on a heap of sesame, with the mantra "*Hiraṇyagarbhah samavartatāgrē.*"[139] The donor entered it and sat like a fœtus holding in his hands the golden images of Brahma and Dharma Rāja, facing north, for the duration of five breaths. Some saṁskāras were performed for the vessel, as for a pregnant woman, and then the donor emerged and for him symbolically *jātakarma* and other rites were performed.

(*To be concluded.*)

139. *R. V.* X-121-1-10.

REVIEWS

The Indian Philosophical Congress. Silver Jubilee Commemoration Volume. Published by the Secretary, Indian Philosophical Congress. Copies can be had from Prof. N. A. Nikam, Secretary, Indian Philosophical Congress, Basavanagudi, Bangalore-4.

THE Silver Jubilee Commemoration Volume of the Indian Philosophical Congress has been got up excellently and printed on art paper by the Associated Printers (Madras) Ltd. whom we congratulate most heartily on the get up. The essential Indian view and way of life are reflected in the pages of the volume under review and more particularly in the 'Indian Conception of Life,' an unpublished paper of the late Sri Aurabindo and 'A Neglected Ideal of Life' by the late Professor M. Hiriyanna of revered memory. Various aspects of philosophy have been reviewed in the proceedings; addresses and symposiums concerning the place of the philosopher in modern Society, refutations of the Māyavāda and the fundamentals of a living faith have been arranged and considered. The photographs of Rabindranath Tagore and Sir S. Radakrishnan add to the interest of the Volume.

Philosophy as a subject of study or development of philosophical thought do not pay a high dividend in actual life and mention might be made of the fact that competitive examinations do not set much store on the knowledge of philosophy perhaps in the belief that true education and culture which do require a philosophical out-look on life do not need worldly enjoyments.

A book recently published by the Philosophical Library Incorporated, New York, on the Twentieth Century Philosophy relating to the living schools of thought and edited by Dagobert-D-Runes contains an account from the representatives of various movements of living philosophical thought but does not contain any reference to Hinduism or Jainism, possibly under the belief that they are not living schools of thought. We should not forget however that India is struggling hard to find out the inward light of the spirit, the light more needed today against

the dark mysteries of scientific barbarism and the intellectual leaders of the people have to further their efforts in all humility to bring peace in a troubled world. Man is a combination of paradoxes and a mixture of opposites ever struggling through to retain his foothold in an environment hostile to him. He is ever worried between what he has to do: the conscience advising him against what he does and an inclination to do something else. The brute in man ever struggles and often times secures a mastery over the conscience in man. It is only when the conscious life coincides with what his conscience dictates him to do that he attains as nearer to perfection as possible. The realisation of the absolute is there and nowhere else. That is why man is asked to trust in God and do his duty irrespective of consequences.

In this troubled world we look forward to a philosopher to make use of the wealth of the scientific discoveries of the age and recommend the limitations to be put upon their use bringing to bear a philosohpical out-look on the possible solution of the social problems which face the present century. So long as morality as now known continues to be a virtue, so long as love thy neighbour continues to be the guiding principle of mankind, philosophy and the philosopher have a value in life for the development of progressive thought and for the advancement of culture. Philosophy is not an intellectual gyration of man like that of an ascending baloon. He is not a dreamer of empty dreams but is a person with normal animal patience and normal feelings and failings with his lot thrown amongst persons thinking like himself. He believes in formulating correct theories and administering them through their own living incentive and he has to reveal the truth and increase his virtue in depending on and sticking to it.

In an article concerning Māyavāda Professor Indra Sen discusses whether S'rī Aurabindo refuted Māyavāda.

We congratulate Professor Nikam on bringing up this sumptuous volume.

S. S.

Maharaja's College Centenary Commemoration Volume. (1883-1951). Published by the Centenary Committee, University of Mysore, Mysore.

THE Maharaja's College was started as the Rāja's School in 1833 by Mummadi Krishnarāja Wadiyar Bahadur as it was desired to establish an English School to educate the rising generation of Mysore. That has now developed into the present Maharaja's College with the munificent pile of buildings and is the centre of the University of Mysore today. With the foundation of the University of Mysore, separate from the University of Madras in 1916, the colleges at Bangalore and Mysore, have played a notable part in the education of the people of Mysore. Mysore scholars hold their own bringing credit and reknown to their *alma mater* in different parts of the world where they are. It is very gratifying to observe that one of the finest products of the University is now its Chancellor, His Highness the Maharāja of Mysore, Sri Jaya Chamarāja Wadiyar Bahadur. The volume is replete with anecdotes and accounts concerning the development of the Maharaja's College from its beginning. The volume gives a picture of the college through one hundred years, of departmental reports and of reminiscences from old boys of the college and contains contributions from the builders of the Kannada Movement in the Karnāṭaka. The Centenary volume contains a mine of information about the Maharaja's College. The book is well illustrated. We congratulate the Centenary Committee on this splendid volume.

S. S.

Agriculture and Allied Arts in Vedic India. By Rajasevasakta A. K. Yegna Narayan Aiyer, M.A., N.D.C, Dip. Agric. Price Rs. 2-8-0.

THE author is a close student of Indian Culture in addition to being a practical man of affairs and retired Director of Agriculture in Mysore. This brochure is a study based upon the Saṁhitā portion of the four Vedas. While arranging the materials he has collected in two different sections under Agriculture and Urba

Life and Allied Crafts, he has drawn from his considerable and wide experience the conclusions to which he has come. Āryan settlers occupied lands with an eye to agriculture and pastural value like configuration, nature of the soils, facilities for water supply for cultivation. Ṛgveda is full of prayers for rain but not too much of it. The life of the land depended solely on irrigation and it was the ambition of good rulers to open out new canals and clean out the old ones. They were controlling soil erosion by rivers and were having wells for domestic and for agricultural purposes. There were also mud wells which were mere holes in the ground. These wells were a source of danger and prayers were offered for the safety of the cattle and persons from falling into such wells and hurting themselves. Land was laid out into fields which were fenced for protection. There were roads on the countryside and were good ones. There were also road-side rests which helped for resting and also for carrying products and there were avenue trees. Due attention was paid to the seasons. There were six seasons of two months each. They were familiar with both the solar and the lunar calendar and the intercalary months required to keep the lunar in step with the solar. The beginning of the rains was looked forward to with eagerness and the rain brought unbounded joy for the people and the tiller. The Vedic plough was an implement fashioned with an eye to beauty and with artistic taste bringing pride to its owner. The bullocks were strong. It looks as if the horse was also used for ploughing. The rotation of the crops was well-known. Barley, wheat, rice, gingely, sugar-cane, vegetables and other pulses and grains were there in abundance. Cotton was however not mentioned while garments are referred to. Cultivation of the grapes, the methods of pruning and the art of fermentation of the juice into wine was well-known in those days as it is today. Passing on to the next question of the eating of meat • for food we might say a high price was set upon agriculture as the foundation of life, happiness and wealth and its pursuit as a profession was earnestly enjoined. "May your wealth be nourished by agriculture" (Y. 118. 1.); "Play not with dice; pursue agriculture; delight in wealth so acquired; there,

gambler, are cows, there is a wife to look after" (R. X. 3. 5. 13); "Like lords of the wealth of corn" (R. VI. 6. 4. 2); "Grant us a son the owner of cultivated lands, the possessor of thousands" (R. VI. 2. 5. 1); "Wide fields, vast treasures, spacious pastures, has Indra bestowed upon his friends" (R. III. 3. 2. 51): There are many references showing the status of agriculture in those days. The author refers to the flora of the Vedic times and the paucity of crops. He discusses of the wild and the not cultivated soma plant and remarks that the soma of the Vedas was no plant at all but signifies the moon. Compared with the paucity or the flora a much larger number of the fauna of the times finds mention. The author considers that neither the flora nor the fauna of the Vedas can be called Arctic in their nature. The cow occupies a prominent place in the life of the Vedic India and that is referred to at great length by the learned author and the uses made of the products derived from the cow and the horse. In the second section the author refers to the villages, towns and cities with many gates which are referred to in the Vedas pointing to a fairly high state of civilisation. People were familiar with ships and sea voyages. The avocations of the weaver, the carpenter and wheelwright, the tanner and the leather worker, worker in precious metals and jewellery, traders, the physician, the potter and the barber among others point to the mosaic of the Vedic society in which there was nothing left to be desired. Anuvāka 396 of the Yejur Veda describes the classes of people who comprised the Vedic society. Men and women were not plaster saints any more than they are now and there were also women with easy morals and their patrons. The ploughman with food, the rich man with prosperity, the woodcuter with fire, the dancer with music, the star-gazer with scientific knowledge, the investigator with vast erudition, the thief with darkness, maiden with love, the war-monger with suffering and poverty, the iron smelter with anger, the adulterer with lust, the sower of seeds with auspiousness, the courtesan with pleasure and so on existed in the Vedic times also. We heartily congratulate the author on this excellent brochure.

S. S.

The Vaishnavoponishads. Translated into English by Sri T. R. Srinivasa Ayyangar.—The Adyar Library Series No. 52. Published by the Adyar Library. Adyar, Madras-20. Price. Rs. 10.

THIS is the third in the series of English translations of the 108 Upaniṣads planned by the Adyar Library. The translations closely follow the commentary of Upanishad-Brahmayogin, which has already been published in Sanskrit in nine volumes. The volume before us is of unique interest. It contains fourteen upaniṣads relating to the *upāsana* of Sri Mahā Viṣṇu and his *avatars.* The translation is lucid and free from all technical or abstruse matter. The several *mantras*, *yantras* and methods of *upāsana* are clearly explained with reference to the commentary. It opens up to the English reader a new vista of Indian culture in that these and similar upaniṣads (the *Sākta* and the *Śaiva*) explain the fundamental unity of Indian thought, religion and philosophy and help to explain the apparent differences between the three systems of Vedānta and the so-called non-conformist faiths as only different phases (stages) in the development of the human personality into its all-comprehensive non-dual substratum of eternal blissful conciousness — the Reality. That such is the goal of all human effort is the common theme of all these Upaniṣads. The following extracts from the translation and the Sanskrit originals will make the point clear :

Page 1. " In times of hoary antiquity * * * * this (world) did not exist at all, even to the slightest * * * There was then (the peerless Brahman) alone, of the form of absolute radiance * * * that is imperceptible and yet full of (sentience and) bliss.
" पुरा क्लिेदं न किंचनासीत् * * केवलं ज्योतिरूपं * * ज्ञानरूपमानन्दमयासीत् "

Page 9. Casting off his doubt relating to the destruction of his own Atman * * * * " Prajāpati, conceiving his Ātman as the more desirable offering for the Dhyāna-Yajna ; performed it * * * meditating on his own Ātman as the oblation, he offered the same

deliberately along with the Praṇava, into the fire of the Paramātman."

"प्रजापतिस्तं यज्ञाय वर्शायांसमात्मानं मनोयज्ञेनेजे ।
सप्रणवया तयैवर्चा हविर्ध्यात्वात्मानमात्मन्यग्नौ जुहुयात्" ॥

Page 196. "Thou shalt attain me alone. Whatever is apart from me, all that stands vitiated. There is nothing apart from me, which does not stand vitiated. I alone am the peerless unsurpassed bliss * * The real form of the Para-brahmam, that transcends the range of articulate expression and is aspectless, am I alone. There is not even a speck apart from me."

"मामेव प्राप्यसि मद्व्यतिरिक्तं सर्वं बाधितं मद्व्यतिरिक्तमबाधितं न किंचिदस्ति निरतिशयानन्दाद्वितायोऽहमेव । * * वाचामगोचर निराकारपरब्रह्मस्वरूपोऽहमेव मद्व्यतिरिक्तमणुमात्रं न विद्यते" ॥

Page 381. "Attribution of form to the Brahman, that is absolute sentience, that is peerless, that is digitless and that is devoid of embodiment, is verily for the benefit of practitioners."

"चिन्मयस्याद्वितीयस्य निष्कलस्या शरीरिणः ।
उपासकानां कार्यार्थं ब्रह्मणो रूपकल्पना" ॥

The volume deserves to be in the hands of every Indian at this critical period of India's progress, so that every one may realise the unity of Indian thought in the diversity of practice.

A. V. R.

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